

History of the Sacramento Economy

Oral History Interview

With

Mr. Tony Callonea

Owner- Petzwall's Radio and TV

1951- Present

November 4, 1997

Michael Thornton

History 282C - Fall Semester

12-18-97

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CALIFORNIA STATE UNIVERSITY, SACRAMENTO

DEPARTMENT OF HISTORY

MISSION STATEMENT

A group of graduate students are creating a project to record the memories of persons contributing to Sacramento's diverse economic history. The graduate students are enrolled in History 282C, an oral history seminar, administered by the History Department at California State University, Sacramento. This seminar is part of the required curriculum for the Masters of Arts degree in Public History. The goal of this 1997 fall semester project is to complete 10-15 transcribed oral history interviews. These interviews will represent various aspects of the Sacramento economy.

Once the interviews have been recorded, they will be transcribed and donated to the Sacramento Archives and Museum Collection Center (SAMCC). Researchers interested in Sacramento's economy will have access to the interview transcriptions at the archives. This seminar/project is being produced under the direction of Dr. Christopher Castaneda, Director of Oral History at California State University, Sacramento.

We welcome your participation in this project. Please feel free to contact Dr. Castaneda by phone (278-5631), or correspondence, if you have any questions about this project.

Interview History

Interviewer/Editor:

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Interview Time and Place:

Petzwalls' Radio and Television
Sacramento, Cal.
November 4, 1997
Office of Mr. Callonea
Session of approximately 40 minutes

Editing:

Interviewer left out any interruption by either interviewer or narrator that was not pertinent to the content and context of the interview.
Interview was conducted in a conversational manner.

Tape and Interview Records:

The original recording and transcript is in the possession of
The Sacramento Archives and Museum Collection Center.

(Tape 1, side A)

MT: This is an interview with Tony Callonea, owner of Petzwall's Radio and TV. Since 1951, Mr. Callonea has sold and serviced televisions in the greater Sacramento-area, making him the oldest, continuous dealer in Sacramento. This interview is being held at Mr. Callonea's place of business on November 4, 1997.

MT: Mr. Callonea, it's a pleasure to sit down with you to discuss your thoughts on the television business. You've seen many things in your career, from televisions golden age of live, dramatic productions, Playhouse 90, the rise of color and the eventual demise of black and white television sets, the advent of VCR's, laserdiscs, and now DVD. If I may begin, let's begin with your history. Where you were born, your education, and your introduction into electronics.

TC: Born in Rocklin, California in 1927. I was educated here in Sacramento though...up to junior college level. Went into the service and was trained in electronics in the service. Came out in 1948, was recalled in '49, got out in '51 and had been working here prior to my call back into the service. And then Mr. Petzwall said he wanted to sell out and he sold out to his son and I in 1951.

MT: Ok, were you in the service in WW II? And is that where you received some training?

TC: Toward the end of WW II and then I got called back in for the start of the Korean conflict and then was released cause I had served enough time that I shouldn't have been recalled anyway.

MT: (laughs)...ok...ok...how did you begin your career in the television dealer and repair?

TC: Servicing, of course. Prior to that, in my teen years I was real interested in radio and had probably wired almost all of the houses down on...between Third and Fourth and Fifth from "P" Street south, in those days, so that we could pick up stations that people wanted to pick up. I did servicing at home, at that time it was more tube changing and a filter change. Not any of the technical part but, I had an interest, I guess, since my teen years.

MT: Were there many radio stations back in the late '40's here in Sacramento?

TC: Of course, KMBK, KCRA, and one other that I can't think of right now. Course, no television locally in the late '40's. We used to pick up San Francisco with a fifty-foot antenna on the top of your house. When the weather was right, we'd get reception.

MT: That's what I was told, that Sacramento had no television stations and that people would run up these...as I understand, were they like Ham Radio, where they graduate and go up? those types of antennas? or were they just a single staff?

TC: Most of them were single staffs, originally, that came out where you had to fight a fifty-foot pole to get it up on the roof and after that, we've got the telescoping-type of poles on that and that made it a lot easier for us. We got our local channel here, which was Channel Forty, in a..but, they were broadcasting on channel six when they first came on the air in, I believe it was '52. And then they course changed to the UHF spectrum but, television was hard to get in those early days, like I say.

MT: So, there was just one television station in Sacramento when you began in 1951?

TC: Yes...there was none in '51. We were still picking up San Francisco. Channel Five, and then, I believe, they came along with Four, after that.

MT: Do you remember when Channel Forty, Channel Six, then, first came up?

TC: I believe it was '52.

MT: What television set or manufacturer stands out in your mind as being the easiest to work on, or for that matter, the easiest and perhaps most reliable?

TC: At that time, there was, I believe, three sets that we considered tops. One was Zenith, Philco, and RCA. They seemed to be the three that opened up Sacramento to television from San Francisco.

MT: Did you sell all three of those makes here?

TC: No, no we didn't start selling until 1960, and then we sold Zenith, exclusive Zenith dealer. That's all we've been since our inception here selling.

MT: Do you remember any sets that were difficult or frequently prone to failure? from the early days?

TC: I believe Emerson was one of the top trouble makers around this area. There was another one...Stromberg-Carlson and it was hard getting parts for them on that but, in the main, they were reliable and held up. I'd have to go back to records to give you a comparison between them. Off hand, I would say those were the ones that stand out in my mind.

MT: So, the Emerson and Stromberg-Carlson were...was it design or do you believe it was just primarily the part factor?

TC: It was mostly the part factor on that. The reliability of the sets, like I say, were very good on it. It was just that the reception was bad. The ones. The three that I outlined, were the ones that gave us the best signal from trying to amplify a weak signal that we would get. If the fog laid good in behind the Berkeley Hills, we got good reception. If it was a clear day, we didn't get very much. very much snow.

MT: Any repair or sales story from your first two or three years in business, that you remember, that stand out in your mind as anything that was unique or remember that gave you any problems? or perhaps maybe any successes? for that matter...

TC: The most outstanding one, of course, was the day my partner and I took over. We had the service call from this Afro-American lady. That was our first service call and she was our customer until she passed away in 1994. I've always been very proud of that. Her name was Mrs. Williams, I'll never forget her. She was very instrumental in word-of-mouth to a lot of her friends that got us a lot of customers. And so, it was interesting.

MT: Do you remember what set she had?

TC: She had a Philco. It had a split-chassis type on the thing, 17" picture tube and very proud of that. She had received that from her son and daughter-in-law, as a gift and she was very proud of it. We went on to show her how to run it and everything. She was very happy with it.

MT: I'd imagine that she probably up-graded to one of you Zenith's after a while...

TC: Yes she did! I think it was in nineteen...well, she held that set until 1960 when we started selling Zenith and she bought a Zenith off of us then and she's been a Zenith customer ever since. Then she passed away...

MT: When you began in 1951, the first color production sets were still two to three years away. I would believe it would be accurate to say that CBS/Columbia, RCA, and Motorola began to market color sets beginning in 1954. Do you have any comments or recollections about The first color sets?

TC: The first color set we had was an Emerson television set. Had fifty-two tubes in it. Convergence was a nightmare and that was my first recollection and, I'm sorry to say, I owned it (laughs). It was given to me as a gift.

MT: Was it late '50's perhaps?

TC: '55!

MT: '55!, ok...

TC: Yes, at that time there was a limited amount of broadcasting. I can remember "Bonanza"...oh gosh,...Disney came in just shortly after that and those were the ones that stand out in my mind. There was programming but, those were the ones that stand in my mind.

MT: (interjects)...that broadcast in color...

TC: ...that broadcast in color.

MT: "Gunsmoke"?, would that have been in color or was that originally black and white?

TC: That was black and white. I think they came on later in color. In fact, I think they started later.

MT: When Emerson was "dialed in", when you were happy with it, was the color good?

TC: No...it never was.

MT: Because of the convergence?

TC: It just...it just...it was a nightmare. Like I say, of course they started broadcasting the color and we had so much trouble with the color, you know, cutting in and out and the set itself, once it got set up correctly, it produced a pretty good picture. We had a lot of people in to look at them and they thought it was a novelty.

(Imitates customers) "Ah, it will never stay", you know. One of those things.

MT: (laughs) Yeah, right, like the airplane. (Imitates the public during the early days of flight) "Ah, it's never going anywhere"...

TC: Exactly!

MT: (laughs) (Imitates the public during the early days of flight)
"Man wasn't meant to fly..."

TC: Exactly!

MT: Yeah, I would imagine with fifty-two tubes, it probably ran at one-hundred and fifty degrees...

TC: It was awful hot. A lot of heat coming out of that. I had a little fan that I put in the back to keep it cool but, it was a nightmare!.

MT: It seems that there was a "push" by manufacturers to get color out during the 1950's, but, to me, color just sort of died by about 1959 and really didn't pick back up 'til about 1964 or so. Any further thoughts on the subject of color?

TC: Uh, that was the case to where they just..they had..they were fighting over these three different systems that they were debating on. One was a big scanning wheel in front of the picture tube and that was a nightmare that we couldn't see them accepting that and, finally, when they accepted the IA standard on it, they came back with the three-gun picture tube and it seemed to be a pretty good unit then (Mr. Callonea was referring to the FCC being slow to adopt a color broadcast standard for the manufacturers to follow). Zenith didn't jump into the color..I'm trying to think exactly when but, it was I believe in the '60's..they weren't the first. RCA, Emerson, Dumont, Stromberg-Carlson, some of those others came out before Zenith did with the color but, they were evidently waiting till they got a system that they were very happy with. Then they came out with it. We did pretty good with it then.

MT: Do you remember the metal picture tubes, the color picture tubes, the RCA manufactured? and any thoughts on those?

TC: Oh goodness, many, many shocks come off of those things. We used to have to trouble-shoot those things. We'd pull the chassis, of course, bring the chassis in and hook it up to our jig here and the metal tube was a nightmare. You get within four or five inches of it, why you got a shock off of it if you had a little static electricity in your body so, like I say all of us suffered a lot of good shocks, in those days but, the tube itself was easy to converge. We were able to get a fairly decent picture and good quality picture, really and once everything was set up. The tube was a long-life tube. We were surprised the longevity of it but, the average age, in those days, were between five and six years and they were getting nine years on the metal tube.

MT: Wow! that is amazing! Do you have any thoughts on why they went from metal to glass? RCA in particular?

TC: I believe it was mostly the insulation and the layout of their chassis', in such a way that they didn't have to be so careful of the degaussing coils and things that were put around the tube to degauss them automatically, where in those days, we had to have the degaussing coil to go in front of it to degauss it and this caused it to ease that portion of the problem. I believe maybe some of their engineers got a good shock and decided (imitating the engineers) "Hey, this is not the way to go."

MT: Yeah, I...my experience was that the metal tubes were so much lighter and easier to deal with, in positioning and everything but, I guess if you deal with, you know, these picture tubes..glass or metal.. everyday, that probably doesn't make that much difference...(laughs)

TC: ...that much difference, yeah, exactly...

MT: Do you remember when Zenith first came out with their color set? and was it a big seller?

TC: It was. It was accepted right away. I'm trying to remember when they came out with their full-color..I believe it was '66?..... it could have been a little earlier but, right on my mind, right now, '66 seems to stand out so, I would assume then and again it was readily accepted and it was on the same plane as RCA, I would say. Those two were running really "neck and neck." Sacramento area favored Zenith for a short period, then RCA would take over and they were running their surveys, we'd see them every now and then in the paper and, again, fairly close. They'd would check out similar to what "Consumer Reports" does about the amount of service you have on 'em.

TC: (cont. from pge. 9) at that time, too, "Consumer Reports" was putting out the reports on the longevity of a set and so forth, and the quality..I just threw some of those out and I'm really sorry. I had some of the real old "Consumer Reports", you know, magazines and I needed space and I threw a lot of them out.

MT: (laughs) right, the space problem is always one to be dealt with...

TC: Exactly but, they're the ones that would show the quality of the picture and the sound and so forth and Zenith was always rated high in those days.

MT: Do you remember being in terms of the color had so many more tubes than black and white, that the color sets became as easy to work on and as reliable as the black and white sets? do you remember about when that was..time frame..what year?

TC: I would say black and white, at their peak, were around twenty-three to twenty-four tubes in 'em. Color had in the neighborhood of thirty-two to forty, depending on the set. The thing that gave us more problem than anything else was the high-voltage section that would knock out the tubes a lot faster course, they're the hardest working in the set. The damper, horizontal output, regulator, those things are the ones that gave us a little bit of grief but, of course they were profit-making for us, too! (laugh) We sold a lot of tubes in the field. Just that one reason. Most of them had efficiency coils that you adjusted and a lot of times that was over looked when they were changing the tubes and that made the tube a little short-lived, too. They didn't set that up properly.

MT: So, black and white and color, perhaps in the late '60's, were about equally as reliable?

TC: Yes, exactly..exactly.

MT: I see, ok, would you say that when the sets became solid-state or more solid-state than tube, that your reliability went up?

TC: Definitely

MT: It did...

TC: Oh definitely, yeah. Most all of them evolved through a system of certain circuits being solid-state. I believe...Emerson was one, one of the first to come out, no, Motorola, excuse me, Motorola came with the first solid-state set, complete and then it was followed through and they were making them in these little, individual boards that you could change a board, if you had trouble in it. Zenith was very slow in developing from their solid-state set, from a sound system they started with on to the picture and then the high-voltage and so forth and they were the slowest.

MT: Speaking of Zenith versus RCA, I have understood that the Zenith picture tube went "gassy" before the RCA tubes would. Do you have any thoughts on that at all?

TC: Being that we were Zenith dealers, I would say we probably did have more Zenith come through here but, most of our problems, instead of "Gassy" was low emission on the picture tubes. We had quite a bit of low emission problems with Zenith and they were very good about covering warranty. They gave you the two years. It seemed like, if it passed the two year period, it would last seven or eight years.

MT: It would have to get over that "hump" first...

TC: Yeah, exactly. Some that came off of the line were, evidently, just perfect.

MT: Before we get into speaking about solid-state sets and the transition, going back to the color sets and the all-tube sets, Do you remember any of the color, all-tube sets that were, you know, reliable and that you, after awhile, got everything "dialed in" and you could pretty much could walk in and get it diagnosed fairly quickly and you were happy with that?

TC: Again, it would be Zenith because we were most familiar with the Zenith being that we went to their training courses all the time. We went to RCA and the rest of them too but, Zenith seemed to give us more information, service-wise, than most of the others.

MT: Is there a favorite set of yours, a favorite Zenith set, back from the 60's, a color set, that you particular..a chassis or anything that you enjoyed working on and were real familiar with?

TC: Oh God, the 25C47 was an outstanding..we call it "the battleship" of the line. It was just a heavy brute but, it really performed. It was a 21" picture tube, 23, excuse me, 23", and it just seemed to go on and on and on. In fact, there's still some out in the field, believe it or not.

MT: Did that have the round tube or the square?

TC: No, the square. When they came out with the 23", the 21 was the round tube, really, and the 23 was when they squared it off but, the 23 and the new regulations became a 21 and so forth and they changed all their...(pause)

MT: So that 23" set you're speaking of came out in the late '60's, is that right?

TC: Late '60's (affirms)

MT: So that would have been, for Zenith, probably part solid-state, part-tube?

TC: Yes, yes. The high voltage and the regulator were the only things that were tubes and vertical, the vertical circuit. They came out with a 9-47 leader but, the..yeah..the combination solid-state and, again, in the individual, little modules that they came out with for the audio, color, so forth.

MT: Were those combination sets ok for you to work on? The part solid-state, part-tube?

TC: Definitely, again, the training sessions that they had were outstanding. We had a man by the name of Carl Snyder that ran the service meetings, just outstanding.

MT: Here in Sacramento?

TC: Yeah...

MT: Would Zenith send trainers to go around the various parts of the country or, perhaps, regionally?

TC: Well, he was a local service man but, they do have..they did have engineers going around and having seminars, I guess, and Carl would attend one. He'd have the trainers from the different distributors in there. They would then relate whatever information they got to us on that. Sometimes the engineer himself would run the class.

TC: (cont. from pge. 13) so, we would spend, on the average, two weeks a year periodically, not at one time but, cause they know when you're a business, you can't close your business for two weeks to go to school but, we would have evening classes and sometimes we would even have Saturday...and the junior college, both American River and Sacramento City College now had outstanding electronic courses there to, that would give the fellas a good training, if you needed a good review, sometimes you could forget some of the primary stuff and you'd need a jolt again. Why, it was nice..we took two courses there so, it was very interesting. The original distributor for Zenith in Sacramento was called Brawley-Parks and they were located down here on 19th and "W". In that building there (points south), that's where..which was very convenient for us. We could pick up the products and parts, everything else while we were there and Carl Snyder worked for Brawley-Parks, they were the distributor.

MT: So what, I would imagine what, they went out of business and you became the Zenith person in Sacramento downtown? (slight confusion)

TC: Oh no, they were the distributor and they sold out to the Kelly Brothers. The Kelly Brothers bought them out and then they moved out on Fee Drive but, no Brawley-Parks was..goes way back into the Twenties, I believe, when they started in business.

MT: What did they distribute? do you remember?

TC: Zenith products.

MT: Just Zenith entirely?

TC: Radio, phonographs, stereos units, at that time, when stereos first came out. TV's and that was their business.

MT: So was that a business that you would purchase your product from and then put it in the store here?

TC: Right, yeah, they just sold wholesale to the dealers.

MT: Great! ok, great..sort of like Jack Arbuckle down in Fresno, I would imagine. He's a wholesale...

TC: (interjects) distributor-type.

MT: By 1966, the last of the round glass picture tubes were manufactured by RCA. Then an industry-wide shift to the rectangular screens of today by 1967. Any thoughts on the shift from a dealer standpoint? and did you prefer the square-type of screen over the round?

TC: Yeah, yeah, we did. It gave a better picture, quality-wise, all over the screen instead of the center, like on the round tube you concentrated on the middle and if you couldn't get purity on the sides, tough! You know, that was as far as you were going to go with this thing. Using magnets and everything else, you couldn't get the doggone thing to get the purity correct on it and the convergence would be off so, consequently when rectangular tube came out why, we could, by using the magnets and stuff really square it away and get good quality all the way over the whole dimension of the tube had good quality.

MT: So, you were happy with it in terms of quality and installation and things like that?

TC: They weren't any harder than the round tube. I guess the weight.. but, you get used to 'em. You know how to handle 'em, you know. We had one occasion where we had a fella out in the North Area was

TC: (cont. from pge. 15) changing a picture tube, the first rectangular they had to replace, he hit the neck some way or another and he had it in such an angle that the gun penetrated the frame of the door of the shop. I mean, it was hit so hard that he couldn't open the door so, we were careful after that.

MT: (laughs) Right! All it takes is one story from somebody and everybody else is careful. Also, during the mid-60's the vacuum tube was replaced by transistor sets. Any thoughts or recollections about this change from a service or dealer standpoint? going into solid-state?

TC: Again, we had the training. It was an evolution-type of deal that you go into and as long as you're trained on it, you step right into it.

MT: I would imagine that the transistor sets probably became more reliable, less heat...

TC: Definitely, less heat..once you got away from the heat problem that it solved a lot of problems. They had trouble originally with solder. I guess, when they were automated, you know these gobs of solder would go on the end of a resistor or something. Why, it was a nice gob there but, it wasn't making contact with the resistor point so, after a few years in the field why they'd start breaking loose on the thing. Again, it was nice to go through and just change the module on it. We didn't have to fight anything like that. They we're on exchange basis, send the module back, they'd rebuild them so, you got a module that, component-wise, probably has four times what you have to pay for it on the exchange basis cause whatever they did they would locate the trouble spot and take care of that

TC: (cont. from pge. 16) replace whatever part was defective and then send it back out in the field again. We had pretty good average on them, where they held up good in the field for us and they gave us, you know, the ninety day warranty on all that stuff.

MT: Do you remember a period of time when the color sets started to overtake black and white and then black and white was then just was eventually phased out? on the whole, I realize they still make black and white sets but, on the whole...

TC: I would say about '71..'72..color then started being predominated thing in any sale. Again, they made it compatible so that you could still buy black and white and still broadcast the signal and you got a good signal on it but, I would say about then when they start to dominate the market.

MT: RCA is credited with coming up with the first mass-market VCR in the mid to late '70's. Did you sell or service many VCR's when they came out and, additionally, do you recall any service headaches they might have presented?

TC: Again, we're working mostly on Zenith. We didn't see the RCA stuff to much until it was in the field for a couple of years you know so, we didn't see them when they were new..how they held up wise, that way. The original VCR's, I believe, were of course the Beta format on that and they were very easy to work on, surprisingly, and the parts were again readily available. They were very good about that but, I believe, Sony had the majority part of the market before RCA got into it on that. I guess it was two Japanese manufacturers that were predominated in the market and then the others, Zenith and RCA, and the rest of them got into it but, they were still fighting over

TC: (cont. from pge. 17) whether it was going to be Beta or VHS so...

MT: As I understand, the story went that the Japanese were unwilling to give up that Beta patent right away and so RCA put their heads together and came up with VHS...Did Zenith, soon after RCA, come up with their own VHS deck?

TC: Zenith came out with the VCR, Beta, made by Sony. Sony made it under their design. They did their own work on it, set it up. Then the RCA system was, again, believe manufactured over there. It was manufactured off-shore somewhere, I don't know, it wasn't manufactured in the United States. By then, everybody jumped in. Some of them had their own manufacturing. Zenith had for awhile, then they went to Japan, they went to Korea, they make them where ever makes them the best deal, I guess, that built it.

MT: So, Zenith make their own VHS deck then?

TC: For awhile, yes they did.

MT: Any thoughts on that? did you care for it?

TC: We thought it was a good quality set, yeah. They got away from using the metal in the gears, which kind of hurt us. We thought that was the best they ever did. They went to plastic and we thought that was a big mistake.

MT: Was that the early '80' when they made their...?

TC: Early '80's, yeah. They've been out now about twenty-six.. twenty-seven years.

MT: Do you have any favorite VCR decks to work... (Tape 1, side A ends)

MT: Ok, once again, we're speaking about Mr. Callonea's preference for any VCR decks and he was elaborating (editor note: spoke very briefly before tape was changed to side B) on which ones he thought he might like or just about the same...

TC: Yeah, again, they came out fairly equal then when they came out in mass-production. It would have a gear assembly that you just enough difference that you can't use one on another. You had to have their manufactured which hurt, too. You had to get so many parts on that but, on the main, they were reliable as long as I cost-to-me operated, why it was great.

MT: As far as I've been told, RCA was credited with developing laserdisc technology with their "Selectavision". Did you sell many early laserdisc players? and did Zenith soon come out with a laser deck?

TC: They did come out with their own later and it wasn't very popular. It just wasn't catching on. The rentals of the record-size units that they were putting out for the information on it. They weren't popular. We sold maybe one to ten of the VCR's on that (editor note: Mr. Callonea was referring to the Zenith laserdisc player) so, we sold 'em, Zenith made 'em but, not popular. There wouldn't be what you would call a mass-market for them.

MT: So, perhaps laserdisc didn't catch on with Zenith maybe nationally, especially here in Sacramento...

TC: Right. I can only speak of the Sacramento-market and it was just not popular.

MT: Was it a good deck?

TC: Yes it was! Yes! and, I believe, the clarity on the picture, as long as the tube, your color TV was ok, it gave an outstanding picture on it.

MT: Do you have any thoughts about laserdiscs at all? do you prefer them? or have you had much experience, on the viewer end, do you like them?

TC: I personally don't. I don't. The handling and care of the units weren't that conducive to my liking.

MT: So your preferred format would be what, the VHS tape?

TC: VHS system, right.

MT: Now the big news makers are DVD and HDTV. Do you have any thoughts on the new technology and where the industry is headed and if you've gone to any trade shows..anything that you might want to talk about?

TC: We seen the one down in Las Vegas and it is beautiful but, to think that the broadcasters are gonna convert their system in eighteen months, it's impossible. They cannot do it in eighteen months. There may be a select few that might do it, I don't know but, I don't see it coming through until the year 03 or 2003 until we actually see it. The quality of the picture is gorgeous. It's near theater-type quality in the screen. The format is tremendous. The bandwidth being widened to the effect of having double-scanning on your screen, again, gives you the fine detail in the picture so, it will be popular when the price comes down to, not the first in the neighborhood but, toward the last where one can afford it.

MT: I would imagine when HDTV finally arrives, especially here in Sacramento, is going to be sort-of-like color when it first came out..you'll be the first guy on the block with an HDTV set..everybody will want to come over to your house (laughs)...

TC: Yeah, then it flattens out. They'll wait until, I guess, there's more available and the price comes down and then I'm sure they will go for it.

MT: A friend of mine was in Japan, of course they're HDTV already, and he said to me that the picture is so good that it's almost a 3D effect..do you have any thoughts on that?

TC: I didn't see it to that much quality in Las Vegas, again, it was limited to what they had there but, I imagine it would be close to that. Definitely, because it gives you so much finer definition in the picture that they probably could do that.

MT: And the sound, you said it's theater-type sound?

TC: It's definitely, yes. The quality of the sound improved dramatically even on the set that they had there. They had a 27 and a 40", I believe it was, projection-type and the sound quality was tremendous. Above what we have now.

MT: One of the things, also, in closing that I've read about that the television might be going to is the LCD-type screen, where you have a very thin set and that will be eventually replacing the picture tube. Any thoughts on that?

TC: You know we've been hearing that since about 1970. There's been word out on something like that being developed. They did have one that was about 8" but, it didn't hold up very good for them. The screen would have to be in a darkened area to really see the quality in the picture, any quality at all but, it wasn't holding up and they stopped right away. They even demonstrated it, I saw it one time so, I don't think we're going to see that for awhile yet in a large screen. You'll see it in the small screens. Anything up to a 5", I guess. Above that, I don't think it's gonna go. Now, anyway..it may some day.

MT: So your thoughts are basically that HDTV is going to be the wave of the future for the next ten to twenty years or so...

TC: Definitely, yeah.

MT: Well, thank you very much, Mr. Callonea. We've certainly covered all the bases. Do you have anything else further that you would like to add on a personal note or anything?

TC: Not really (laughs). This is about all I can recollect!

MT: Ok, thank you so much!

TC: Thank you, sir.

(End of interview)